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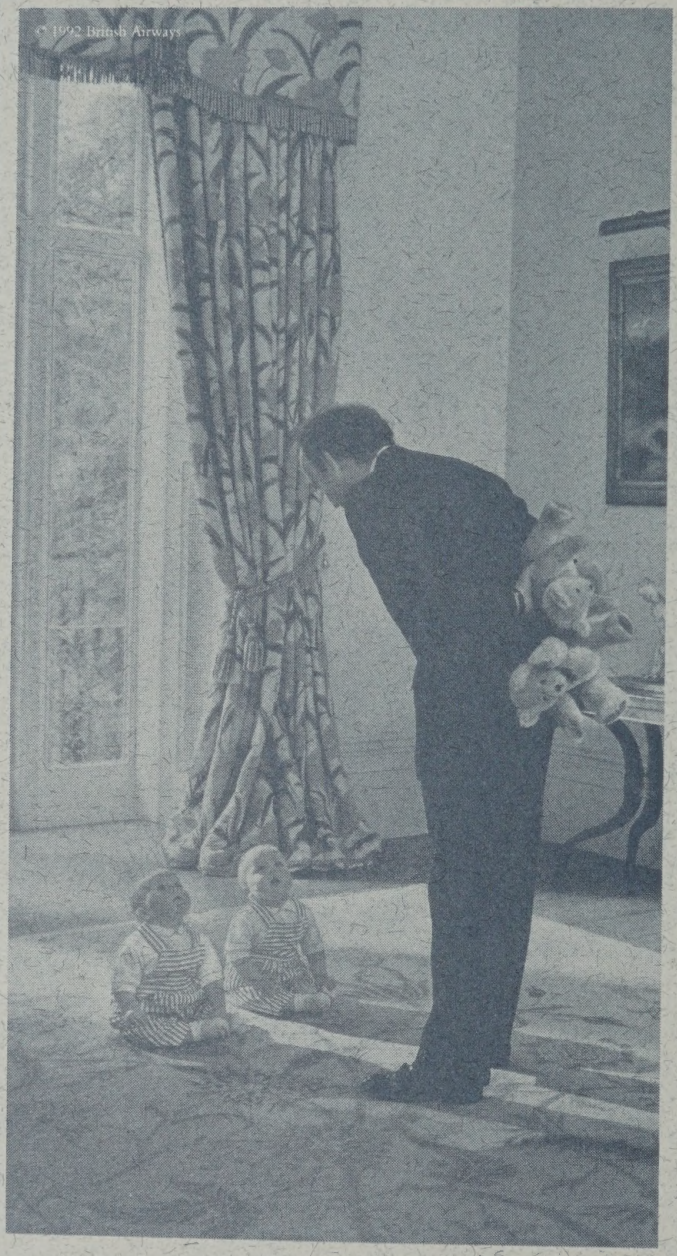

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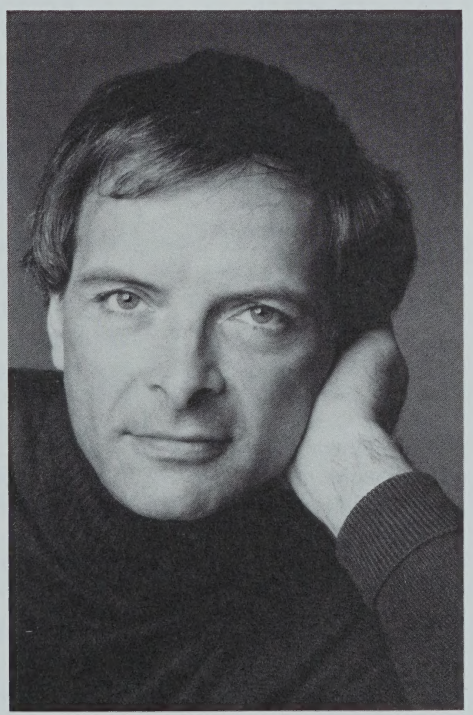

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THE NEW YORK TIMES

HANDEL & HAYDN SOCIETY

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H&H

The Handel & Haydn Society
Christopher Hogwood, Artistic Director

One Hundred Seventy–Eighth Season, 1992–1993

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The Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-Eighth Season, 1992-93

Friday, January 15, 1993 at 8:00 p.m.
Jordan Hall at New England Conservatory, Boston
John Finney, Director
Paul O'Dette, Lute

An Earthly Tree (A Carowle for Christmas Day) *Pamela Dellal, Susan Byers, mezzo-sopranos*	William Byrd (1567–1643)
Lullaby, My Sweet Little Baby *Pamela Dellal, mezzo-soprano*	Byrd
My Thoughts Are Winged With Hopes *James Ruff, tenor*	John Dowland (1563–1625)
Mistress Winter's Jump	Dowland
Mrs. Vaux's Jigge	Dowland
Rest Awhile, You Cruel Cares	Dowland
A Fancy	Dowland
Can She Excuse My Wrongs *Mark McSweeney, baritone*	Dowland
Thou Poet's Friend *Roberta Anderson, soprano*	Byrd
Truth at the First *Roberta Anderson, soprano*	Byrd
Like Two Proud Armies	Thomas Weelkes (ca. 1575–1623)
Oft Have I Vowed	John Wilbye (1574–1638)
Flora Gave Me Fairest Flowers	Wilbye
Pavan	Moritz, Landgrave of Hessen-Kassel (1572–1632)
Draw On, Sweet Night	Wilbye
Sing We At Pleasure	Weelkes

INTERMISSION

continued on next page

Winter (from *The Seasons*) — Christopher Simpson (ca. 1605–1669)
Fantasia; Ayre; Galliard

Farewell, Unkind, Farewell — Dowland
Jean Danton, soprano

Daphne Was Not So Chaste — Dowland
William Hite, tenor

When Phoebus First Did Daphne Love — Dowland

The King of Denmark's Galliard — Dowland

The Lowest Trees Have Tops — Dowland
Susan Byers, mezzo-soprano

Say, Love, If Ever Thou Didst Find — Dowland

Sweet Muses (from the *Third Set of Books,* 1610) — Michael East (ca. 1580–1648)

H&H Ensemble

Soprano	Alto	Tenor	Bass
Roberta Anderson	Susan Byers	William Hite	Mark McSweeney
Jean Danton	Pamela Dellal	James Ruff	Donald Wilkinson

Viola da gamba
Laura Jeppesen, *principal*
Jane Hershey
Alice Robbins
Sarah Mead
Lynn Tetenbaum

Lute
Paul O'Dette

Virginal
John Finney

James David Christie, *Artistic Consultant*
Jesse Levine, *Production Manager/Librarian*
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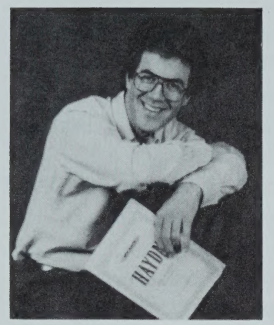
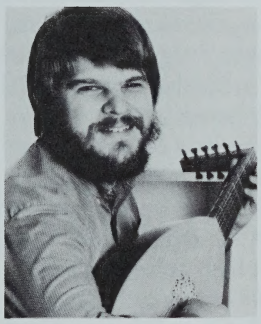


John Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He has studied at the North German Organ Academy with Harald Vogel, and at the Academy for Italian Organ Music with Luigi F. Tagliavini. His teachers have included David S. Boe and James David Christie (organ), and Lisa Goode Crawford (harpsichord).

John Finney has performed solo recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. In addition to directing the H&H Chamber Series, he plays regularly in the H&H period orchestra. He presently serves as Director of Music for the Wellesley Hills Congregational Church and as Director of the Heritage Chorale in Framingham, and is also Chorusmaster for the Boston Early Music Festival Chorus. Mr. Finney has recorded for Denon, Decca, and Nonesuch.

Paul O'Dette, Lute



Paul O'Dette has been called "the clearest case of genius ever to touch his instrument." Mr. O'Dette came to the lute after several years of playing first rock and then classical guitar. Becoming fascinated with lute repertoire, he taught himself to play the instrument, basing his technique on descriptions given in sixteenth-century treatises. He has since won recognition for his efforts to restore the authentic techniques of the sixteenth-century virtuosi. Though perhaps best known for his recitals and recordings of solo Renaissance lute music, Mr. O'Dette maintains an active international career as a continuo player as well, performing with several well-known conductors, including Christopher Hogwood. He is co-director of the Musicians of Swanne Alley, an Elizabethan consort highly acclaimed for its performances of the virtuoso broken consort literature.

In addition to his activities as a performer, Paul O'Dette is an avid researcher, and his extensive work on the performance and sources of seventeenth-century Italian and English solo song, continuo practices and lute technique have resulted in a forthcoming book. Mr. O'Dette has served as Director of Early Music at the Eastman School of Music since 1976, and is co-Artistic Director of the Boston Early Music Festival with Andrew Parrott. He has made more than 45 recordings; among these are H&H's recordings on the London/L'Oiseau-Lyre label of Handel's *Concerti Grossi, Opus 3*, and of the complete *Opus 6*, to be released in 1993.

The Handel & Haydn Society

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing works on the instruments and with the performing forces available to composers in their time, to reveal music as it was meant to be heard.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works in the nineteenth century. H&H gave the first American performance of Handel's *Messiah* in 1818, and has performed the work annually since 1854.

In recent years, H&H has achieved national and international acclaim through recordings, national broadcasts, and sold-out performances at New York's Lincoln Center and other national venues. H&H has three CDs on the London/L'Oiseau-Lyre label; its recording of Mozart's orchestration of Handel's *Acis and Galatea* was released in June 1992, and a fourth recording, of Handel's entire *Concerti Grossi, Op. 6*, was completed in the spring of 1992. H&H also offers an innovative educational program for over 6,000 students in more than 40 schools throughout Massachusetts. H&H's Chamber Series, established to showcase the H&H chorus, has received growing acclaim in recent seasons, and this year finds a new home in Jordan Hall at New England Conservatory.

Mid-Winter Madrigals

Until the late sixteenth century, English musical culture was generally isolated from that of the Continent and developed in its own way. But a sudden influx of Italian composers and Italian music changed all that quite dramatically during the brief period between 1588 and 1627, which saw the rise, culmination, and end of the English madrigal tradition. The Italian madrigal, which proved so inspiring to English composers, was an unusually intimate fusion of words and music.

The texts often came from the Petrarchan tradition of love poetry, and composers sought to translate every possible verbal image into its musical equivalent. Before the 1570s, English composers had no comparable verse forms to set to music, but under the influence of a wave of Petrarchan imitation that swept Europe, such poets as Edmund Spenser and Sir Philip Sidney began to create an English equivalent of the highly musical verse that Italian composers had so long enjoyed. Two publications of Italian madrigals with English words—*Musica Transalpina* of 1588 and *Italian Madrigals Englished* of 1590—set the stage for the creation of an English tradition. So popular were these anthologies, aimed at amateur singers "for the exercise of Musicke daily," that three more collections of similar translations soon appeared.

"Apt for voyces or viols" was the standard formula on the cover of many published books of music to indicate the suitability of the compositions within for either vocal or instrumental performance.

Both in Italy and England the poetry was either Petrarchan—composed of striking contrasted images such as the famous "icy fire" to depict the shivering torments of love—or elegantly pastoral, depicting nymphs and shepherds and amorous encounters between lovers with names derived from Italian poetry, often Amyntas for a man and Amaryllis or Phyllis for a woman.

It was Thomas Morley (ca. 1557–1602) who almost single-handedly created the vogue for the Elizabethan madrigal. His teacher, the great **William Byrd** (ca.1543–1623), flirted with the Italianate tradition, but for the most part his heart remained with English musical styles, even though he lived through virtually the entire history of the English madrigal and occasionally modernized some part songs intended for solo voice with viols by putting words in all the parts, so that they would resemble the madrigals that had become popular. Conversely, some pieces published with words in all the parts were likely intended for instruments with perhaps a single solo voice on one of the lines. "Apt for voyces or viols" was the standard formula on the cover of many published books of music to indicate the suitability of the compositions within for either vocal or instrumental performance.

Byrd's "An Earthly Tree" from *Songs of Sundrie Natures* (1589) is a Christmas piece beginning in the ascetic mood of the consort song, with contrapuntal imitation in the instrumental parts underlying the two vocal lines, but when the four voices enter for a more cheerful refrain, the piece takes on a dance-like quality. In 1588, Byrd had published his *Psalmes, Sonets, and Songs*, the very title of which suggests its wide-ranging character. "Lullaby, my sweet little baby" appears laid out for five singers, but it is drawn from an earlier consort song, and in this performance, only the alto line is sung vocally, while the rest is played on viols. The "sweet little baby" (as Part Two of the song makes clear) is the infant Christ child. "Thou poet's friend" and "Truth at the first" are both consort songs that remained in manuscript in Byrd's time, not to be published until our own.

By the end of the 1590s, most significant English composers were caught up in the madrigal craze. Many composers followed the lighter tradition popularized by Morley, with dance rhythms and "fa la" refrains. But composers of the next generation sought to achieve more serious expressive effects in the madrigal, inspired by the work of Luca Marenzio (1553–1599) which was exceptionally popular in England. Thomas Weelkes (1576–1623) and John Wilbye (1574-1638) were the most enthusiastic in pursuing this more serious style, though Weelkes divided his madrigalesque output evenly between the lighter and more serious forms, with two books of each.

Thomas Weelkes, in "Like two proud armies" (1600), sets a text invoking the age-old war between the sexes, filled with military imagery translated into a music of marches and fanfare gestures for six voices. His "Sing we at pleasure" is a "ballett" (the word comes from the Italian *balletto*, meaning a dance song of the type popularized all over Europe by Giovanni Gastoldi in the early 1590s). By 1598, Weelkes had published this light-hearted piece, with its sprightly triple meter, its celebration of love, and its fa-la refrain.

Despite his small output of only two publications (in 1598 and 1609) and a handful of manuscript works, **John Wilbye** ranks as one of the finest of the English madrigalists, particularly for works in the more serious vein. He had clearly studied the madrigals of Marenzio, which were easily available in both Italian and English, to learn the special devices that could create the image of a poetic idea in music. "Oft have I vowed" (1609) transmutes the lover's agony into sudden changes of harmony (at "Sighs I have sent," a sudden entrance in the minor mode), descending chromatic figures ("my feeble heart"), and a rest that actually forces the singer to take a breath—hence, seeming to sigh at the words "sighs and silly tears." "Flora gave me fairest flowers" (1598) is one of Wilbye's more light-hearted works, and one of his most popular. "Draw on, sweet night" (1609), on the other hand, is a sustained representation of melancholy, an invocation of the hours of darkness when the unhappy soul can hide away from all that makes it wretched; here Wilbye employs expressively intense harmonies rather than word-painting tricks to capture the dark mood.

The melody line [of Dowland's works for voice and lute], taken with the lute part, might have a dance character or might be a sustained lament, but it was particularly conceived as a song first of all.

The flame that was the Elizabethan madrigal survived the death of Thomas Morley (in 1602) and Queen Elizabeth herself (in 1603), but only fitfully. **Michael East** (ca. 1580–1648) was fortunate to have a large amount of his music published, and it traces the changing tastes of the times. His first two publications (1604 and 1606) are thoroughly Italianate in character, but by his third book (1610), he had begun to revert to the traditional English consort song, as in the piece "Sweet Music."

Similarly, a reaction against Petrarchism and things Italian led to a new flourishing of the lute air (a native tradition), of which the greatest master was **John Dowland** (1563–1626), a composer who can rank with Schubert for his prolific output of expressive, evocative songs. Dowland believed that his career in England was impeded by his Catholicism at a time when religious strife was still prevalent; he therefore spent many years working on the Continent, where his reputation grew. This sense of exile no doubt played a role (though it was surely not the sole cause) of his frequent melancholy, captured in his motto "Semper Dowland semper dolens" ("Always Dowland, always grieving") and in the somber moods of so many of his songs and lute solos.

Dowland composed songs for solo voice and lute as well as songs for four voices accompanied by lute; some of these are alternate versions of the same song. In fact, they were often published—with great efficiency—together in the same book, with each of the four vocal parts and the lute part facing in different directions, so that the volume could be set on a table between the performers, who might gather around for entertainment. The melody line, taken with the lute part, might have a dance character or might be a sustained lament, but it was particularly conceived as a song first of all. The four-part versions owe nothing to the madrigal tradition, being virtually without word-painting or other Italianate effects. They are simply examples of the most direct lyric impulse, and they could be as "apt for voyces or viols" as any of Byrd's consort songs. Dowland's works specifically for the lute are comprised of abstract fantasias, renderings of the standard dance forms such as *almain* and *galliard*, arrangements of ballads and popular tunes, and a remarkable series of *Lachrimae* ("Tears"), which were instrumental versions of his song "Flow my tears."

As already noted, the age of the English madrigal was short-lived. But the viol consort, part of an older and well-rooted native tradition, lasted through the seventeenth century. One of its leading proponents **Christopher Simpson** (ca.1605-1669), who was a distinguished teacher of the viol and the most important writer on music of his time. His books *The Division-Violist* (1659) and *The Principles of Practical Music* (1665) both enjoyed a wide fame. As befits a teacher, Simpson wrote a great deal of music for learners, but he also composed more virtuosic pieces for the advanced division-violist. He also wrote two sets of instrumental fantasias—one of twelve pieces entitled *The Months* and another of four fantasia-suites entitled *The Seasons*. This latter set calls for treble instrument (here a treble viol), two bass viols, and continuo. The suite entitled "Winter" is in three movements. Simpson's music was very highly regarded in his own day, when ensembles suited to playing it still abounded. John Jenkins, another great composer for the viols, referred to *The Months* as "a Musick-Feast." The same designation applies equally well to *The Seasons*.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

An Earthly Tree

An earthly tree a heavenly fruit it bare,
A case of clay contained a crown immortal,
A crown of crowns a king whose cost and care
Redeemed poor man whose race before was thrall
To death, to doom, to pains of everlasting,
By his sweet death, scorns, stripes, and often fasting.
Cast off all doubtful care, exile and banish tears,
To joyful news divine, lend us your listening ears.
Then let us sing the lullabys of sleep
To this sweet babe, born to awake us all
From drowsy sin, that made old Adam weep,
And by his fault gave to mankind the fall.
For lo, this day, the birth day, day of days,
Summons our songs to give him laud and praise.
Cast off all doubtful care . . .

Lullaby, My Sweet Little Baby

Lulla, lullaby my sweet little baby: what meanest thou to cry, la lullaby.
Be still my blessed babe, though cause thou hast to mourn:
Whose blood most innocent to shed the cruel king hath sworn:
And lo, alas, behold, what slaughter he doth make,
Shedding the blood of infants all, sweet saviour, for thy sake.
A king is born, they say: which king this king would kill:
Oh woe, and woeful heavy day, when wretches have their will.

My thoughts are wing'd with hopes

My thoughts are wing'd with hopes, my hopes with love.
Mount Love unto the moon in clearest night
And say, as she doth in the heavens move,
In earth so wanes and waxeth my delight:
And whisper this but softly in her ears,
Hope oft doth hang the head, and Trust shed tears.

And you my thoughts that some mistrust do carry,
If for mistrust my mistress do you blame,
Say though you alter, yet you do not vary,
And she doth change, and yet remain the same:
Distrust doth enter hearts, but not infect,
And love is sweetest season'd with suspect.

If she, for this, with clouds do mask her eyes,
And make the heavens dark with her disdain,
With windy sighs, disperse them in the skies,
Or with thy tears dissolve them into rain;
Thoughts, hopes, and love return to me no more
Till Cynthia shine as she hath done before.

ascribed to George, Earl of Cumberland

Rest awhile, you cruel cares

Rest awhile, you cruel cares,
Be not more severe than love.
Beauty kills and beauty spares,
And sweet smiles sad sighs remove:
Laura, fair queen of my delight,
Come grant me love in love's despite,
And if I fail ever to honour thee,
Let this heavenly light I see,
Be as dark as hell to me.

If I speak, my words want weight,
Am I mute, my heart doth break,
If I sigh, she fears deceit,
Sorrow then for me must speak:
Cruel unkind, with favour view
The wound that first was made by you
And if my torments feigned be,
Let this heavenly light I see
Be as dark as hell to me.

Never hour of pleasing rest
Shall revive my dying ghost,
Till my soul hath repossess'd
The sweet hope which love hath lost:
Laura redeem the soul that dies,
By fury of thy murdering eyes:
And if it prove unkind to thee,
Let this heavenly light I see,
Be as dark as hell to me.

Can she excuse my wrongs

Can she excuse my wrongs with Virtue's cloak?
Shall I call her good when she proves unkind?
Are those clear fires which vanish into smoke?
Must I praise the leaves where no fruit I find?
No, no: where shadows do for bodies stand,
Thou may'st be abus'd if thy sight be dim.
Cold love is like to words written on sand,
Or to bubbles which on the water swim.
Wilt thou be thus abused still,
Seeing that she will right thee never?
If thou canst not o'ercome her will
Thy love will be thus fruitless ever.

Was I so base, that I might not aspire
Unto those high joys which she holds from me?
As they are high, so high is my desire:
If she this deny, what can granted be?
If she will yield to that which Reason is,
It is Reason's will that Love should be just.

Dear make me happy still by granting this,
Or cut off delays if that I die must.
Better a thousand times to die,
Than for to live thus still tormented:
Dear, but remember it was I who for thy sake
did die contented.

Thou Poet's Friend

Thou poets' friend that haunts Parnassus hill,
And shroud'st in shade where Muses do abide,
Bedew'd with tears from Helicon's distil,
To skilless hand, fair Clio, be my guide,
And sing with me in praise of Music's Art,
Whose joyful sound doth salve the sighing heart.

Truth at the First

Truth at the first was naked born,
By poets feign'd a virgin bright;
And they that seek her to adorn
Do stain this lady's red and white:
For all the colours in the air,
Are not as Truth is, naked, fair.

Like Two Proud Armies

Like two proud Armies, marching in the field,
Joining a thundering fight, each scorns to yield:
So in my heart, your beauty and my reason,
the one claims the crown, the other says 'tis treason.
But, oh, your beauty shineth as the Sun,
And dazzled reason yields as quite undone.

Oft Have I Vowed

Oft have I vowed how dearly I did love thee,
And oft observed thee with all willing duty.
Sighs I have sent, still hoping to remove thee,
Millions of tears I tendered to thy beauty.
Yet thou of sighs and silly tears regardless,
Sufferest my feeble heart to pine with anguish,
Whilst all my barren hopes return rewardless,
My bitter days do waste, and I do languish.

Flora Gave Me Fairest Flowers

Flora gave me fairest flowers, none so fair in Flora's treasure.
These I placed on Phyllis's bowers, she was pleased and she my pleasure.
Smiling meadows seem to say: Come, ye wantons, here to play.

Draw on, Sweet Night

Draw on, sweet night, best friend unto those cares,
That do arise from painful melancholy.
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.
Sweet night, draw on!
My griefs when they be told
to shades and darkness find some ease from paining.
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

Sing We at Pleasure

Sing we at pleasure, content is our treasure, fa la la.
Sweet love shall keep the ground, whilst we his praises sound.
All shepherds in a ring shall dancing, ever sing: Fa la la.

Farewell, unkind, farewell

Farewell, unkind, farewell! to me no more a father,
Since my heart holds my love most dear.
The wealth which thou dost reap another's hand must father,
Though my heart still lies buried there.
Then farewell, O farewell!
Welcome, my love! welcome, my joy for ever!

'Tis not the vain desire of human fleeting beauty
Makes my mind to live though my means do die.
Nor do I Nature wrong, though I forget my duty.
Love not in the blood but in the spirit doth lie.
Then farewell, O farewell!
Welcome, my love! welcome, my joy for ever!

Daphne was not so chaste

Daphne was not so chaste as she was changing.
Soon-begun love with hate estranging.
He that today triumphs with favours graced,
Falls before night with scorns defaced.
Yet is thy beauty feigned, and every one desires
Still the false light of thy traitorous fires.

continued

Beauty can want no grace by true Love viewed;
Fancy by looks is still renewed;
Like to a fruitful tree it ever groweth,
Or the fresh spring that endless floweth.
But if that Beauty were of one consent with Love,
Love should live free and true pleasure prove.

When Phoebus first did Daphne love

When Phoebus first did Daphne love
And no means might her favour move,
He craved the cause; The cause, quoth she,
Is I have vowed virginity.
Then in a rage he sware and said:
Past fifteen none but one should live a maid.

If maidens then shall chance be sped
Ere they can scarcely dress their head,
Yet pardon them, for they be loath
To make good Phoebus break his oath.
And better 'twere a child were born
Than that a god should be foresworn.

The lowest trees have tops

The lowest trees have tops, the ant her gall,
The fly her spleen, the little spark his heat;
And slender hairs cast shadows though but small,
And bees have stings although they be not great;
Seas have their source, and so have shallow springs,
And love is love in beggars and in kings.

Where waters smoothest run deep are the fords;
The dial stirs, yet none perceives it move;
The firmest faith is in the fewest words;
The turtles cannot sing and yet they love.
True hearts have eyes and ears, no tongues to speak;
They hear and see and sigh, and then they break.

ascribed to Sir Edward Dyer

Say, Love, if ever thou didst find

Say, Love, if ever thou didst find
A woman with a constant mind?
None but one.
And what should that rare mirror be?
Some goddess or some queen is she?
She, she, she and only she,
She only Queen of love and beauty.

But could thy fiery poisoned dart
At no time touch her spotless heart,
Nor come near?
She is not subject to Love's bow;
Her eye commands, her heart saith No,
No, no, no, and only no.
One No another still doth follow.

How might I that fair wonder know
That mock desire with endless No?
See the moon
What ever in one change doth grow
Yet still the same; and she is so,
So, so, so and only so.
From heaven her virtues she doth borrow.

To her then yield thy shafts and bow
That can command affections so.
Love is free;
So are her thoughts that vanquish thee.
There is no Queen of love but she,
She, she, she, and only she.
She only Queen of love and beauty.

Sweet Muses

Sweet Muses, Nymphs and Shepherds sporting,
Sound your shrillest notes of joy consorting,
Fauns and Satyrs all, and thou, Echo,
Sing after me, Ta na na na na na no.
Now join we all together, to welcome Sylvia hither,
and sweetly sing, Ta na na na na na no.
Aye me, wherefore sighs the fair Sylvia,
Alas for her Syrenio?
But why Rodan the fairest, for her sweet Sylvia dearest?
Aye me, Echo, sweetly sing, Nymphs and Swains reporting, aye me.
My peace and my pleasure,
Love and chiefest treasure,
Lady thou goddess Pallas,
and all thy Satyrs,
Sweet Muses, Nymphs and Shepherds sporting,
Sound your shrillest notes of joy consorting,
Fauns and Satyrs all, and thou, Echo,
Sing after me, Ta na na na na na no.

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Bach: *Concerto in D minor (from BWV 1052)*
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Handel: *Armida abbandonata*

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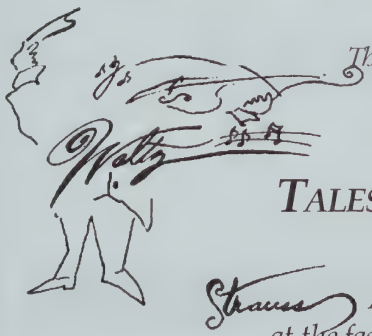

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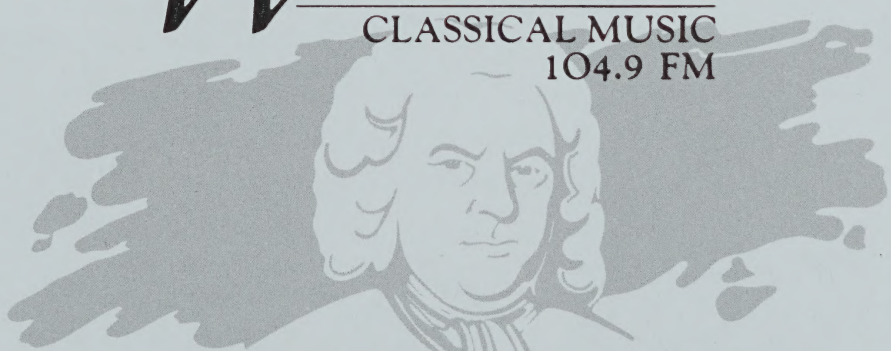

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